

8225

also, Can. two, & Solo, of the

TENOR.

OF
THOMAS MORLEY
THE FIRST BOOKE OF
CANZONETS
TO
TWO VOYCES.



IN LONDON
BY THOMAS ESTE.

CIC. 15. XC. V.

339



62708

per



TO THE MOST VERTV-
OVS AND GENTILE LADIE
THE LADIE PERIAM.



OE heere, most worthy Ladie these Canzonets of mine like two wayting maydes desiring to attend vpon you; destinated by my Wife (euen beefore they were borne) vnto your Ladiships seruice. Not that for any great good or bewtie in them shee thought them worthy of you: but that not being able as heeretofore still to serue you; shee would that these therefore with their presence should make good & supply that hir absence. For hir sake then vouchsafe, gentle Ladie, to entertain them; hauing no other thing to commend them to you for, but this that they are Virgins, neuer yet hauing once been out at doores, nor seene the fashions of the world abroad. And therefore notwithstanding perhaps in the highest degree they shall not satisfie you: yet if they shal but in any sort content you; I know that the greatest fault you will finde in them shalbe for their smalnesse. And so good Madame I cease further to trouble: but not still to serue and honor you.

From London the 17. of Nouember. 1595.

Your Ladiships

Euer to commaund

Thomas Morley.



THE TABLE.

CANZONETS.

F yre and lightning.	XI	Lo heere another loue.	VIII
Flora wilt y torment mee.	XIII	Leaue now mine eyes.	X
Goe ye my Canzonets.	I	Miraculous.	VII
I goe before my darling.	V	O thov that art so cruell.	XVII
In nets of goulden wyer.	XV	Sweet Nimphe:	III
I should for grieve & anguish.	XIX	When lo by break of morning.	II

FANTASIES.

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Il Grillo.	XII	La Tortorella.	XXI
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FINIS.





OE yee my Canzonets to my deer dar-



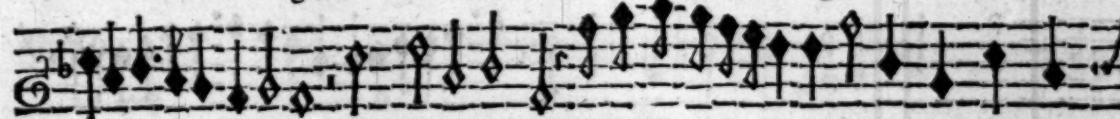
ling, deere dar- ling, ij.



to my deere dar- ling, And with your gentle daintie



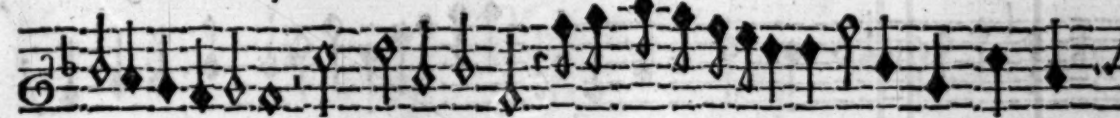
sweet accen- rings, desire hir to vouchsafe these my lamentings, ij.



And with a crownnet, of hir rayes supernall, T'adorne your



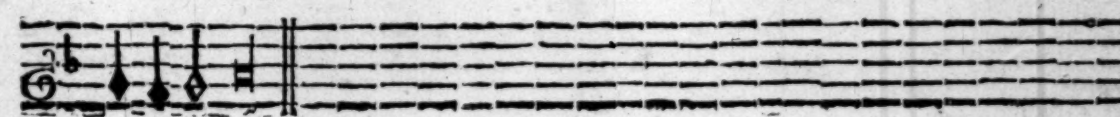
locks and make your name eter- nall. ij.



And with a crownnet, of hir rayes supernall, T'adorne your



locks and make your name eter- nall. ij.





Hen loe, by break of mor- ning, ij.



My loue hir self ador- ning, ij.



When loe, by break of mor- ning, ij.

My loue hir



selfe ador- ning, ij.

Doth walk the woods so daintie,



Gathring sweet Violets & Cowslips plenty, ij.



sweet Violets and Cowslips plenty, The birds enamour'd ij.

sing and



praise my Flo- ra, Loc heere a new Aurora. ij.

Loc heere a new Au-



ro- ra. The birds enamor'd, ij.

sing and praise my Flo- ra,

TENOR.

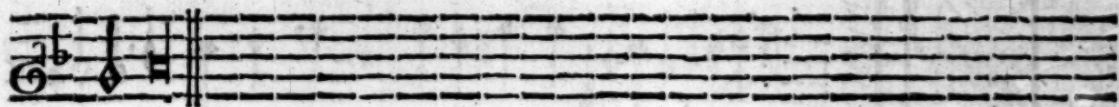
II.

TENOR.

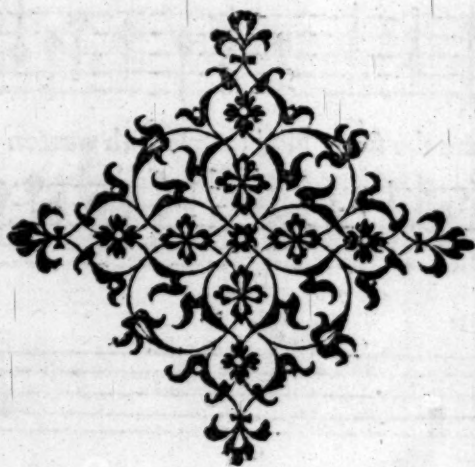
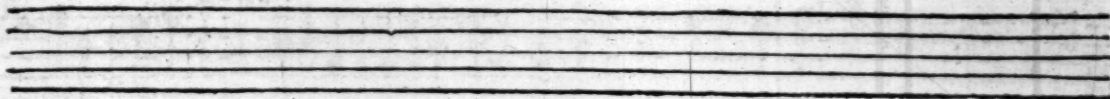
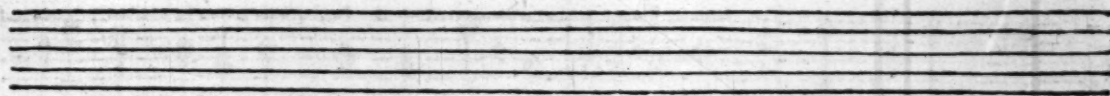
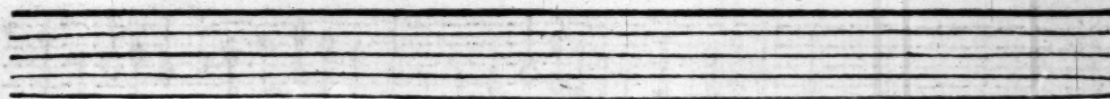


Loe heere a new Au-ro-ra. ij.

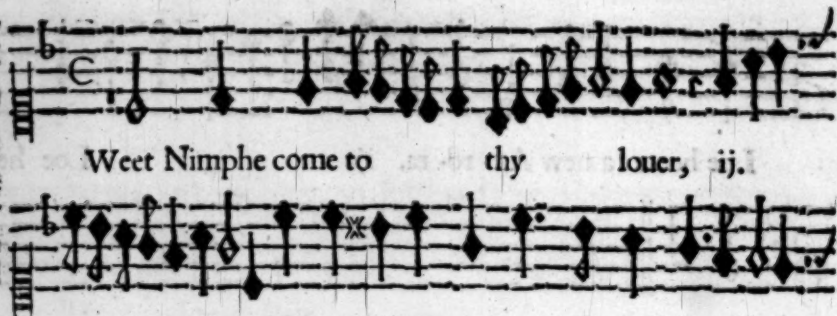
Loe heere a new Au-ro-



ra.



B.ij.



Weet Nimphe come to thy louer, ij.

Lo here alone our loues wee may disco-



uer, Sweet Nimph come to thy louer, ij,

Lo



heere alone our loues wee may disco- uer, Wher the sweet Nightingale with wan-



ton with wanton gloses, hark hir loue to disclo- fes. ij.



where the sweet Nightingale with wanton with wanton gloses,



hark hir loue to disclo- fes. ij.



TENOR

.III.

TENOR:



Antasie : Il doloroso ?

Musical score for Tenor, consisting of eight staves of music. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The music is written in a style characteristic of 17th or 18th-century manuscript notation.

B.iiij.

V.

TENOR.



Goe before my dar- ling, ij.



I goe before my dar-



ling, ij.

I goe before my dar-

ling,



Follow thou to the bowre in the close alley, Ther wee will together, Sweetly kisse each



eyther, And like two wan- tons, Dally dally dally dally dally dally dally



dally dally dally dally dal- ly. Ther wee wil together Sweetly kisse each eyther, And



lyke two wantons, Dally dally dally dally dally dally dally dally dally dally



dally dally dally dally dally.



Antasie : La Girandolo :

A musical score for a Tenor part, consisting of nine staves of music. The notation is in a historical style, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some rests and accidentals. The score is written on a single page with a decorative initial 'L' at the beginning of the first staff. The title 'Antasie : La Girandolo :' is written above the second staff. The page is numbered 'VI.' at the top center.

VII.

TENOR.



Iraculous loues wounding ij.



Miraculous loues woun-



ding, Maraculous loues wounding, loues wounding, ij.



Miraculous loues woun-

ding, Euen



those darts my sweet Phillis, ij.

So fiercely shot against my



hart rebounding, rebounding, rebounding,

Are turnd to Roses, Vio-



lets and Lil-

lies, ij.

with odour sweet a-



boun-

ding, With odour sweet a-

VII.

TENOR.



boun- ding, Miraculous loues wounding loues wounding, Miraculous loues woun-



ding, ij.

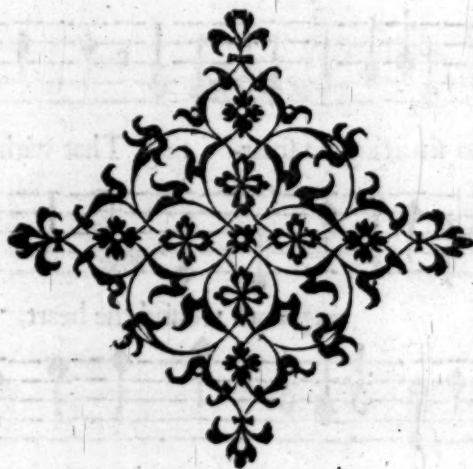
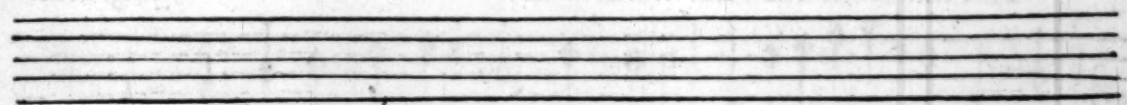
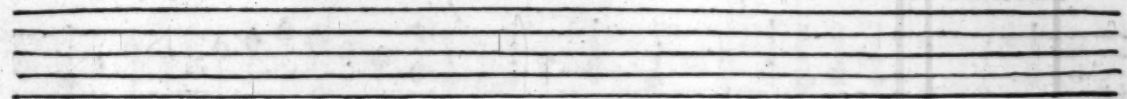
Miraculous loues wounding



ij.

Miraculous loues woun-

ding.



C.

VIII.

TENOR.



O E heere another loue, ij.

from heauen de-



scended, ij.



Loe heere another loue, ij.

from heauen descen-

ded, ij.



That with forces a new and with new dar-

ting, doth



wound the hart, ij.

and yet doth breed doth breed no smarting, doth wound the



heart and yet doth breed no smarting, no smar-

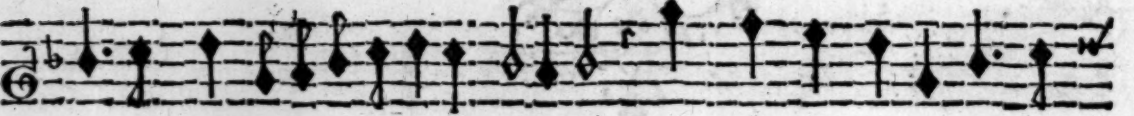
ting. That with forces a new and



with new dar-

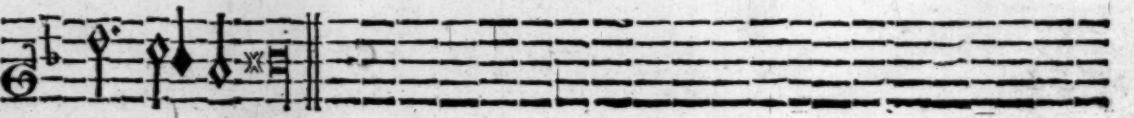
ting, doth wound the heart, ij.

and



yet doth breed no

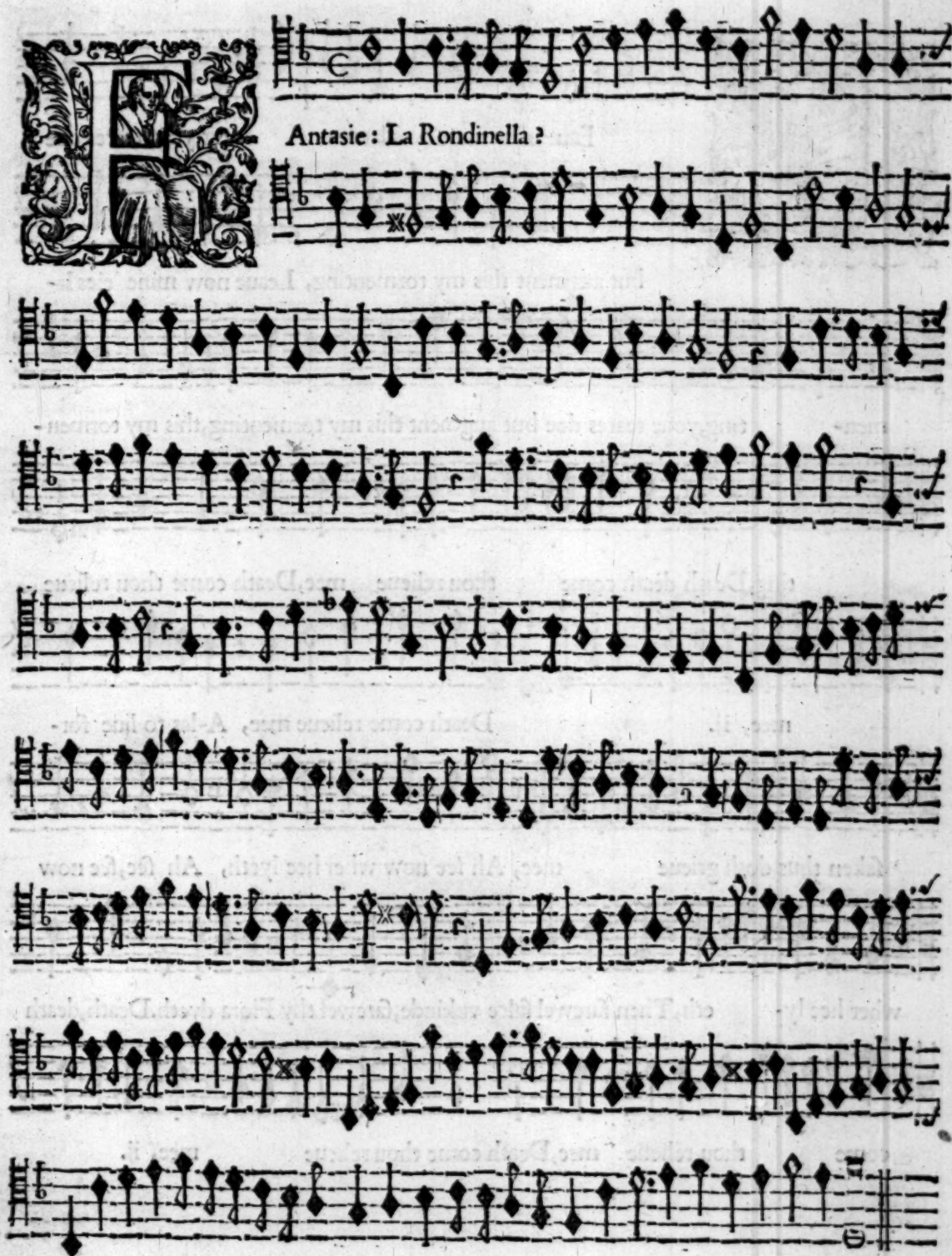
smarting. doth wound the heart and yet doth



breed no smarting.

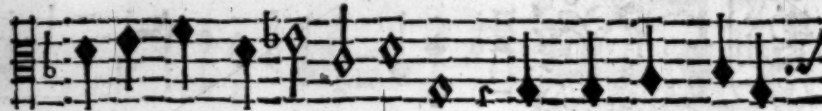


Antasie : La Rondinella ?





Leaue now mine eyes lamen- ting, your teares doe



but augment this my tormenting, Leaue now mine eies la-



men- ting, your teares doe but augment this my tormenting, this my tormen-



ting, Death death come thou relieue mee, Death come thou relieue



mee, ij. Death come relieue mee, A-las to liue for-



faken thus doth grieue mee, Ah see now wher hee lyeth, Ah see, see now



wher hee ly- eth, Then farewell false vnkinde, farewell thy Flora dyeth. Death, death



come thou relieue mee, Death come thou relieue mee, ij.

SONET

X.

TENOR.



Death come relieue mee, Alas to mee forsaken thus doth grieue



mee, Ah see now where hee lyeth, Ah see, see now where hee lyeth, Then



farewell false vnkinde, farewell thy Flora dyeth.



C.iiij.

TENOR.

XI.

TENOR.



Yre and lightning from heauen fall, ij.



And sweet- ly en- flame that hart with loue aright-



full, Fyre and lightning from heauen fall, ij.

And sweet- ly



en- flame that hart with loue aright- full, Of Flora my de- lightfull, ij.



of Flora my delightfull, So faire but yet so spightful. Of

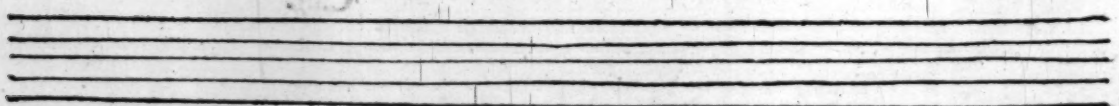
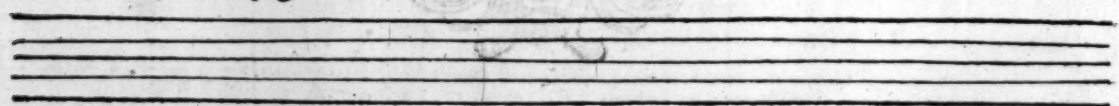


Flora my de- lightfull ij.

of Flora my delightfull, So



faire but yet so spightfull.



TEMOR

XII.

TENOR.



Antasie: Il Grillo?





Lora: And yet must I content mee, Flora wilt thou torment

mee, And yet must I content mee, And shall I haue no plea-

sure, Of that thy beauties treasure, Lo then, ij Lo then I dye and dying

thus complaine mee, Lo then I dye ij. & dying thus complaine mee Flora

gentile and faire, A- las hath slaine mee, hath slaine mee, ij. hath slaine

mee, a- las hath slaine mee, a- las hath slaine mee, Flora gentile & faire, a- las hath

slaine mee, hath slaine mee, ij. hath slaine mee, a- las hath slaine mee, a-

las hath slaine mee.

TENOR.

XIII.

TENOR.



Antasie: Il Lamento?

Musical score for Tenor, consisting of ten staves of music. The notation is in a historical style, featuring diamond-shaped notes and a C-clef. The first staff begins with a treble clef and a common time signature 'C'. The music is written in a single system across the ten staves. The notation includes various note values, rests, and accidentals, typical of early modern musical manuscripts. The final staff ends with a double bar line and a repeat sign.

D.



N nets of golden wy-

ers, golden



wy- ers ij.

With Pearle and Rubie



spangled, ij.

My hart entangled, ij.



Cries and help requiers, ij.

Cries & help requiers, ij.



Sweet loue, from out those bryers, But thou vouchsafe

to free



mee, Ere long aliue, ij.

alas y shalt not see

mee. ij.



alas thou shalt not see

mee. Ere long aliue, ij.



a-las thou shalt not see

mee. ij.

alas thou



shalt not see

mee.

TENOR

XVI

TENOR.



Antasie: La Caccia?





Thou that art so cruel, My daintie louely iewel, ij.



O thou that art so cruell, My daintie louely



iewell, ij.

Why thus in my tormenting, Dost thou still vse re- len-



ring? ij.

A-las right out come slay



mee: Doe not thus still from time to time delay mee. ij.



Doe not thus still from time to time delay mee. ij.



A- las right out come slay

mee: Doe not thus still from



time to time delay mee. ij.

Doe not thus still from



time to time delay mee. ij.



Antasie : La Sampogna ?





Should for griefe and anguish dye re- cureles, ij.



I should for griefe and an-



guish dye re- cureles, ij.

That day I mist my Flora



faire my Flora faire and sight- ly, Cleerer then is the Sun, that shines so brightly. ij.



that shines so brightly. ij.

that shines so brightly that day I



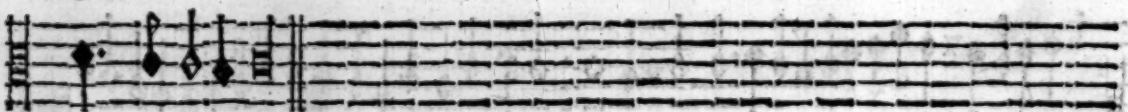
mist my Flora faire my Flora faire and sight-ly, Cleerer then is the sunne, that shines so



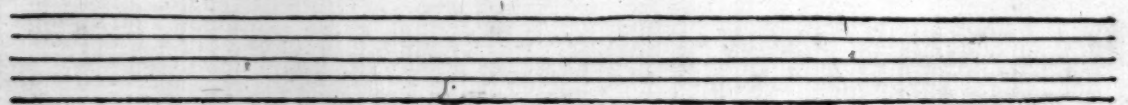
brightly. ij.

that shines so brightly. ij.

that

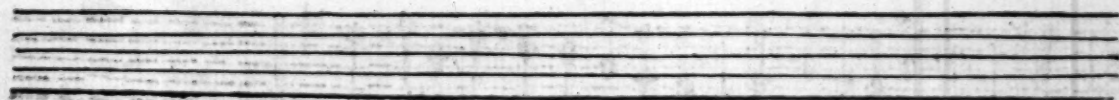


shines so brightly.





Antasie : La Serena?





Antasie: La Torello?

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